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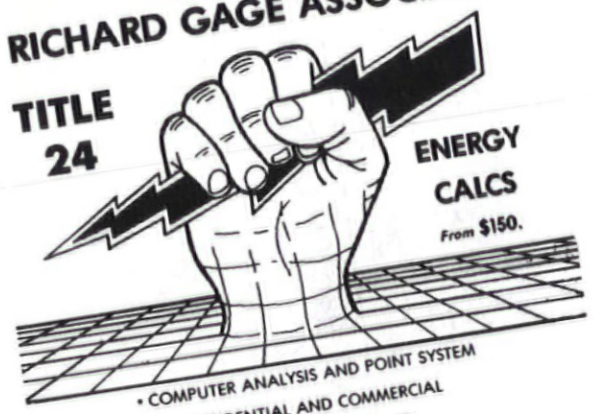

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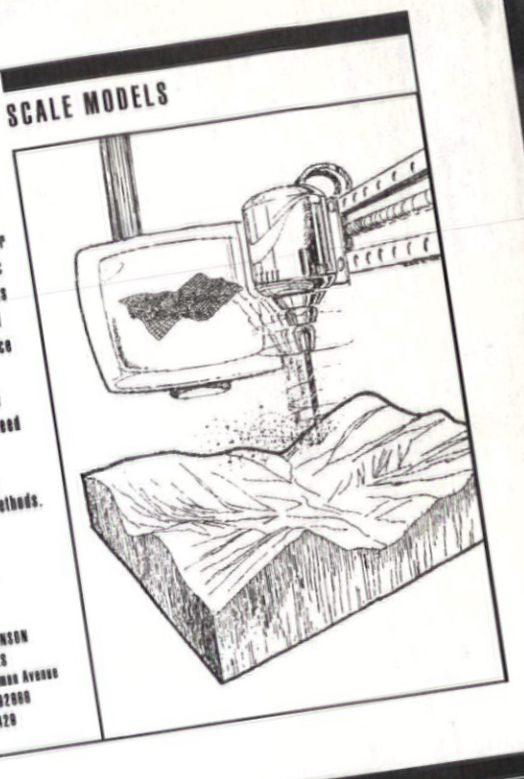

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WESTWEEK 92

AIA/LA and Interiors

PUBLISHED BY THE LA CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS

MARCH

Ongoing Exhibits

Exhibition **"Working with People,"** interactive multimedia installation, Municipal Art Gallery, Barnsdall Art Park, through March 29. 213/485-4581.

Exhibition **"Santa Barbara's Own: The Architecture of Lutah Maria Riggs,"** Santa Barbara Museum of Art, through March 30. 805/963-4364

Exhibition **"The Sculpture of Jackie Winsor: New California Artist,"** North Hollywood Art Museum, through April 5.

Exhibition **Art and Film exhibit** exploring modern art and the motion picture, Museum of Contemporary Art, through May 17.

Weekend

Exhibition **"Tokio Marine Plaza: Kajima Corporation,"** Perloff Hall Gallery, UCLA, through March 6.

Lecture Series **"Residential Remodeling; A Lecture Series,"** UCLA Extension Lecture Series, Wednesdays, through March 11. 310/825-9061.

Exhibition **"Modernist Prints from Mexico, 1920-1960,"** Bryce Bannatyne Gallery, Santa Monica. 310/396-9668, through March 14.

Exhibition **"A Look at the Los Angeles River,"** 7-9 pm, Artspace Gallery, Woodland Hills, through March 28. 818/716-2786.

Exhibition **"An Incisive Image,"** by Cindy Evans, Williams Lamb Gallery, Long Beach. 310/432-2291, through March 29.

Monday 2

Lecture **Mark Mack**, Schindler House, 7:30 pm sponsored by the Los Angeles Forum. 213/852-7145.

Tuesday 3

AIA/LA **Coffee & Conversation**, 10-11 am.

Lecture **Low Income Housing,** by Prof. John Mutlow, sponsored by the Society of Iranian Engineers & Architects, Beverly Hilton Hotel, 6:30pm. 213/882-1286.

Wednesday 4

AIA/LA **Finance Committee**, 3 pm.

Executive Committee, 4 pm.

Lecture **"Earth, Water, Air & Fire: Timeless Architecture,"** by Nader Khalili, USC Lecture Series, Harris Hall 101, 6:30 pm. 213/740-2097.

Lecture **Michael Rotondi**, SciARC Lecture Series, Main Space, 5454 Beethoven Street, Los Angeles (new SCI-ARC facility), 7:30 pm. 310/829-3482 or 310/574-1123.

Lecture **"Real Estate Public Relations,"**, UCLA Anderson Graduate School of Management. Wednesdays through March 11. $100.

Thursday 5

AIA/LA **Urban Design Committee**, 6:30 pm.

Lecture **"Why do the Soviets Need Housing Markets?"** Bertrand Renaud of the World Bank in Washington D.C., Urban Policy Debates Series, UCLA Perloff Hall 1243A, 5:30 pm. 310/825-8957.

Friday 6

Video Installation **Steve De Groodt & Carol Byron; Residue**, Santa Monica Museum of Art, through April 19.

Weekend

Saturday 7

Play **"The Martian Condition,"** by Michael Saldivar and Robert Taylor, through IDEAS Associates (a broad response to HIV/AIDS via the arts). Municipal Art Gallery in Barnsdall Art Park, 3 pm. 213/485-6761. 2 and 4 pm.

Sunday 8

Open House **Computer Graphic and Graphic Design Program**, UCLA Extension, Haines Hall, UCLA. 10 am.

Exhibition **"Albert Frey: Modern Architect,"** University Art Museum, UC Santa Barbara (opening reception 4 pm), through April 19. 805/893-2951.

Monday 9

AIA/LA **River Committee**, *6:15 pm*

Lecture **Michael Tolleson**, Schindler House, 7:30 pm sponsored by the Los Angeles Forum. 213/852-7145.

Exhibit **"Recent Works: R–2ARCH: Ben Refuerzo and Stephen Verderver,"** Perloff Hall Gallery, UCLA, through March 20.

Product Fair **Landscape and Outdoor Lighting**, PDC, Green Building, 6 pm. $5, DLF members, $15, others. Call Florence Cahn at 213/746-0360 or Ernest Cowell at 310/472-9474.

Tuesday 10

AIA/LA **Coffee & Conversation**, 10-11 am.

Wednesday 11

AIA/LA **LA Architect**, 7:30 am.

Lecture **"The Gas Company Tower: The Making of a Tall Building,"** by David Epstein & Keith Boswell, USC Lecture Series, Harris Hall 101, 6:30 pm. 213/740-2097.

Lecture **Avital Ronell**, Author and Educator, SCI-ARC Lecture Series, Main Space, 5454 Beethoven Street, LA. 8 pm.

Thursday 12

Friday 13

Weekend

Monday 16

Monday 16

Lecture **Allison Wright**, Schindler House, 7:30 pm, sponsored by the Los Angeles Forum. 213/852-7145.

Exhibition **"Works and Projects: Los Angeles and Europe,"** by Panos Koulermos,10 am to 6 pm , Helen Lindhurst Architecture Gallery, Watt Hall, USC. 213/740-2097.

Workshop **The 5th Annual Workshop on Urban Design**, PDC Green Theater Complex, 8:30 am-3:30 pm. $25, $15 students/interns.

Tuesday 17

AIA/LA **Coffee & Conversation**, 10-11 am.

Wednesday 18

AIA/LA **Board Meeting**, 5:30 pm.

Lecture **Susana Torre**, SCI-ARC Main Space, 5454 Beethoven Street, LA. 8 pm.

WESTWEEK 92 "Counterforce/ Counterbalance: Emerging Attitudes and Aesthetics in a Changing World," Pacific Design Center, 213/657-0800

Open House for WestWeek **Syndesis Studio,** 2908 Colorado Avenue, Santa Monica. Through March 20. 310/829-9932.

Lecture **"Alvarez + Kalach: Recent Projects,"** by Alberto Kalach, USC Lecture , Harris Hall 101, 6:30 pm. 213/740-2097.

Thursday 19

WESTWEEK 92 "Counterforce/ Counterbalance: Emerging Attitudes and Aesthetics in a Changing World," Pacific Design Center. 213/657-0800.

Friday 20

Friday 20

WESTWEEK 92 "Counterforce/ Counterbalance: Emerging Attitudes and Aesthetics in a Changing World," Pacific Design Center. 213/657-0800.

Weekend

Saturday 21

AIA/LA **Health Committee**, at NME/USC Campus Hospital.

Exhibition **"The Poetry Garden,"** featuring environmental work by Siah Armajani, Lannan Foundation, 1-5 pm grand opening, through May 30. 213/306-1004.

Symposium **"Conversations with the Artists,"** Municipal Art Gallery in Barnsdall Art Park, 3 pm. 213/485-6761.

Sunday 22

Class **"Seismic Design in Architecture,"** with Professor Richard Chylinski, CalPoly Pomona, 714/869-2695. 9 am. to 6 pm. Continues March 29, April 4 and 5. $400.

Monday 23

Monday 23

Lecture **Mehrdad Yazdani**, Schindler House, 7:30 pm, sponsored by the Los Angeles Forum. 213/852-7145.

AIA/LA **Coffee & Conversation,** 10-11 am.

Tuesday 24

Lecture **"Virtue in Design: American Arts and Crafts at the L.A. County Museum of Art,"** by Leslie Greene Bowman, hosted by the Friends of the Gamble House, 7 pm., Neighborhood Church. $10 in advance. 818/793-3334.

Wednesday 25

AIA/LA **Government Affairs Day**, USC, 8:30 am to 4 pm.

Codes Committee, 5 pm.

Lecture **"Michele Saee/Anne Troutman"**, SCI-ARC Lecture Series, Main Space, 5454 Beethoven Street, LA, 8 pm. 310/829-3482.

Thursday 26

AIA/LA **Professional Practice Committee**, 5.45pm Ed Takahashi, Partner of O'Leary Terasawa Partners will speak on problems encountered with lath and plaster.

AIA/LA **AIA Design Committee**, first meeting at Keating, Mann, Jernigan, Rottet, 606 South Olive Street, 19th Floor, 7:30 pm. Features "Fairfax-Wilshire Project," overview, by Richard Keating.

Discussion **WHAT NOW?**, April Greiman, Saul Bass and Deborah Sussman discuss current work and directions in graphic design. Presented by the Architecture and Design Council of MOCA, MOCA Auditorium, 7 pm. $15 (students, $5). 213/621 1703

Friday 27

AIA Corporate Architects Committee **"Quality Communications and Interrelationships in the Successful Project Process,"** Washington, DC, 202/626-7539.

Weekend

Monday 30

AIA/LA **River Committee,** *6:15 pm*

Lecture **Genik/Daly**,Schindler House, 7:30 pm, sponsored by the Los Angeles Forum. 213/852-7145.

April 31

AIA/LA **Coffee & Conversation**, 10-11 am.

Lecture Mario Gandelsonas, SCI-ARC Main Space, 5454 Beethoven Street, LA. 8 pm

April 1

AIA/LA **Finance Committee**, 3 pm.

Executive Committee, 4 pm.

April 2

April 3

Weekend

Saturday 4

Exhibit **Chair As Art-Part 4: Best Seats in the House**, Gallery Of Functional Art, Edgemar, 2429 Main Street, Santa Monica. Through May 31. 310/450-2827.

April 6

Exhibition **"An Exhibition of Work,"** Stefanos Polyzoides, 10 am. to 6 pm. Monday through Friday, Lindhurst Gallery, Watt Hall, USC, through April 17.

Lecture **Larry Totah**, Schindler House, 7:30 pm, sponsored by the Los Angeles Forum. 213/852-7145.

Symposium First in series on **Richard Neutra,** co-sponsored by LA Goethe Institute and Cal Poly Pomona, Cal Poly Campus, Pomona. Erich Schneider-Wessling.

April 7

April 8

Lecture **Sanford Kwinter,** SCI-ARC Lecture Series, Main Space, 5454 Beethoven Street, LA. 8 pm. 310/829-3482.

Richard Neutra Day in Los Angeles: Presentation of City Council Resolution to Dion Neutra, L.A. City Hall. Renaming of short street in silverlake to "Neutra Place"

April 9

Exhibition **"The Drawings of Richard Neutra: A Centennial Exhibition,"** curated by Thomas Hines, Wight Art Gallery, UCLA, through May 10. 310/206-0340.

Exhibition **Neutra Archival Materials**, UCLA, Wight Gallery

Symposium **Fired Treasures: A Wealth of Color and Design**, presented by the Tile Heritage Foundation and the Homestead Museum. Through April 12. $195. 707/431-8453.

April 10

Weekend

Saturday 11

Tour **"The Home and Garden Tour,"** presented by the American Heart Association, 11 am. to 3 pm. 805/963-8862. $15.

Sunday 12

Neutra Home Tour #1: **Silverlake/Neutra Place Houses.** Call (213) 665-4950

Sale **Modern Times**:Vintage modern design sale, Glendale Civic Auditorium, through Sunday. 310/392-6676

Calendar listings by Anthony George

For more information on AIA/LA committee activities, contact: ***Architecture for Education***, *Norberto R. Martinez, AIA (213) 306-4708;* ***Architecture for Health***, *Richard Checel, AIA (818) 405-5340;* ***Awards Program***, *Michael Franklin Ross, AIA (213) 826-2500;* ***LA Prize***, *Barton Myers, AIA (213) 466-4051;* ***Historic Preservation***, *Timothy John Brandt (818) 769-1486;* ***IDP***, *Dana Tackett (805) 496-1101;* ***Interior Architecture***, *Margaret Hueftle Cagle, AIA (818) 340-2887;* ***Large Practice***, *Marvin Taff, AIA (213) 277-7405;* ***Liability***, *William Krisel, AIA-E (213) 824-0441;* ***Professional Practice***, *Bernard Altman, AIA (213) 204-2290;* ***Programs/Professional Development***, *Robert J. Anderson, AIA (213) 463-4404;* ***Small Projects (Practice)***, *Donald C. Axon, AIA (213) 476-4593;* ***Architects in Education***, *Lionel March (213) 661-7907;* ***Architects in Government***, *Maria Campeanu, AIA (213) 620-4517;* ***Architecture for Housing***, *Manuel Gonzalez, AIA (213) 394-0273;* ***Building/Performance & Regulations***, *John Petro, AIA (213) 207-8400;* ***Communications/Public Relations***, *Michael J. Kent, AIA (213) 826-2500;* ***Westweek***, *Frank Fitzgibbons, AIA (213) 624-8383;* ***LA Architect***, *Arthur Golding, AIA, (213) 622-5955;* ***Government Relations***, *Victor J. Nahmias, AIA (818) 879-9656;* ***International Relations/Hospitality***, *Raymond Kappe, FAIA (213) 453-2643;* ***Licensing Task Force***, *William Krisel, AIA-E (213) 824-0441;* ***Urban Design***, *Deborah Murphy (213) 485-3402;* ***Associates***, *David A. Ferguson (213) 558-0880;* ***Real Problems Design Competition***, *Steven D. Geoffrion (213) 278-1915;* ***Sandcastle Competition***, *Andrew E. Althaus (805) 496-1101;* ***Student Visions for Architecture***, *Jeffrey T. Sessions (213) 933-8341;* ***Districting***, *Gregory Villanueva, AIA (213) 727-6086;* ***Ethics***, *Herbert Wiedoeft, AIA (213) 413-3131;* ***Fellowship Nominations***, *Norma M. Sklarek, FAIA (213) 454-7473;* ***Library***, *James R. Combs, AIA (213) 388-1361;* ***Long Range Planning***, *Rex Lotery, FAIA (213) 208-8200;* ***Membership***, *Robert H. Uyeda, AIA (213) 250-7440;* ***Membership Directory***, *Janice J. Axon, HAIA/LA (213) 476-4593;* ***Mentor's Hotline***, *Morris Verger, FAIA-E (213) 824-2671;* ***Minority & Women's Resources***, *Michaele Pride-Wells, AIA (213) 399-1715;* ***Office Operations & Management***, *Joseph M. Madda, AIA (213) 394-7888;* ***Past Presidents Council***, *Donald C. Axon, AIA (213) 476-4593;* ***Professional Affiliates***, *Brad Elder (213) 474-5710;* ***Students Affairs***, *Michael Hricak (213) 823-4220, 829-2074;* ***Women's Architectural League***, *Maureen Vidler March (213) 661-7907.*

Peter Calthorpe and "Planism"

Lecture by Peter Calthorpe reviewed by Marc Futterman, Director of Urban Design and Planning, Urban Innovations Group

A revised paradigm of Modernist urban design was exhibited by Peter Calthorpe at his UCLA lecture on January 30, 1992. Admittedly focused upon the problem of designing suburbia, the approach and style of his work parallels the "neo-traditional town planning" trend advertised by Duany/Plater-Zyberk. Like his colleagues' work, Calthorpe only appears to address the problems typically associated with Modernist urbanism, including the object building, separation of land uses and hierarchy of circulation systems, among others.

To the neo-traditional town planning concept, Calthorpe adds a capital-intensive twist, linking rail transit with village centers scaled to walking distance, not unlike the approach advocated in the sweet sketches of Leon Krier. These Transit Oriented Districts become the measure of the plan, creating mixed-use "pedestrian pockets" which, theoretically, reduce the need for the car and provide social benefits, such as human contact, as well.

Calthorpe presented slide after slide of this paradigm applied at different scales ranging from small developments to new towns and even subregional plans. The sheer number of commissions and seductiveness of the drawings were enough to make any struggling urban designer think twice about applying formulas. The appearance of a historical precedent linking his work to Ebenezer Howard and the Garden City movement was enough to make any post-modernist believe there was a valid continuity.

However, one can't help but think that something is missing, that the skillful language he has developed is fundamentally self-referential and that the work does not question, yet alone advance beyond its own underlying assumptions. Project after project at different scales and in different locations all seem to repeat the same basic graphic language and apply the same paradigmatic kit-of-parts. Rather than "facadism," this was "planism."

After delivering a harsh, but admittedly deserving, criticism of conventional suburban design (bad cul-de-sacs, people can't walk, projects are not integrated), Calthorpe spent time describing the new demographic realities of the suburbs: that singles were increasing and families decreasing, for example. While his legitimate innovations successfully challenged developer pre-conceptions to introduce new forms of housing aimed at singles, such as rental units above someone else's garage and narrow-lot homes for first-time buyers, the question of what kind of community this added up to was not overtly addressed.

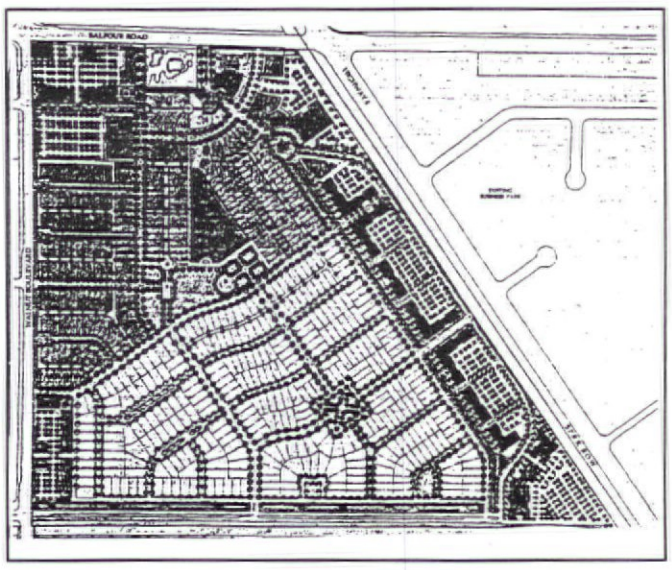
Instead, Calthorpe seemed to be applying the form of the Garden City suburb as though the social content were still pre-Fordist, late nineteenth/early twentieth century industrial Britan. In his sub-regional designs, Calthorpe apply's urban limit lines and green belts, as though these arbitrary devices could somehow contain burgeoning and internationally driven late-20th century flexible production economies. With Calthorpe at the end of the century, Howard's Kropotkinian goal has finally been achieved: the middle-and lower-middle class masses can now live in scaled down versions of what British capitalists had 90 years ago.

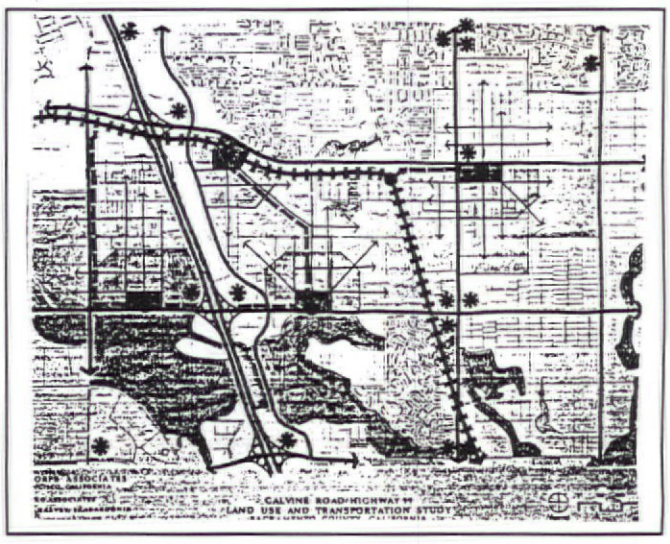
Calthorpe's forms, divorced from content, free to define their own rules of combination are essentially Modernist. By not asking about what truly makes for the development of individuals and a community in today's Zeitgeist, Calthorpe's urban designs become contradictory emblematic subdivisions, not advancing the consciousness of life in suburbia beyond the ubiquitous property line. With a magician's sleight of hand, he has transformed the Modernist credo into a new appearance of the Hegelian telos, this time rail-lines and transit oriented pedestrian pockets. He has developed a form which allows us to continue ignoring the fundamental anachronisms of our political and social structures in the face of newly emerging conditions.

In Southern California, for example, empirical patterns no longer respect traditional urban jurisdictions. Rather than discrete cities or suburbs where things are singularly identifiable, stable and defined by edges, the "domains" occur at a variety of scales, overlapping and intersecting each other in a myriad of ways. The domains themselves function less like traditional places and more like a complex of intensities, fluctuating and surging to different power sources - cultural, economic, social, political, geographical - over different periods of time, each in turn conditioned by a multiplicity of forces. Noted regional planner Frank Hotchkiss calls these galaxies, or constellations of cities. The images in one's mind should not be of a still photograph or plan, but rather of video portraying movement and change, such as in the film *Koyanasqaatsi* by Godfrey Reggio; whose title, ironically, means "life out of balance" in the Hopi Indian language.

These urban intensities - we can no longer call them domains - are engendered by the multi-layered, multi-scaled, and all pervasive grid and block pattern. This pattern not only weaves the entire region together but enables the lives it accommodates to develop a sophisticated and dynamic ability to change, almost encouraging it. Fifteen years ago Koreatown, west of downtown Los Angeles, for example, was a skinny little kid. Today it is vast, a heavyweight, and fifteen years from now it won't be the same either.

American urban centers are regional complexes in perpetual transition. The neo-traditional town plan is like a vest-pocket utopia, a seemingly static locale in this urban maelstrom; a fragment whose apparent safety distracts our attention from the political, social and economic confrontations. Until our urban forms and processes can successfully address these real societal collisions, our profession and society, like the "Edge City" (*Architecture*, 12/91) we create, will remain at the edge of tragedy.





Above: Peter Calthorpe's plan for South Brentwood Village , Brentwood, which places retail and office buildings around a mixed residential area.
Below: Schematic from transit-oriented development design guidelines for Sacramento County, by Calthorpe Associates, in association with Mintier and Associates.

See next month's *L.A. Architect* for review of the CWED/AWA Conference.

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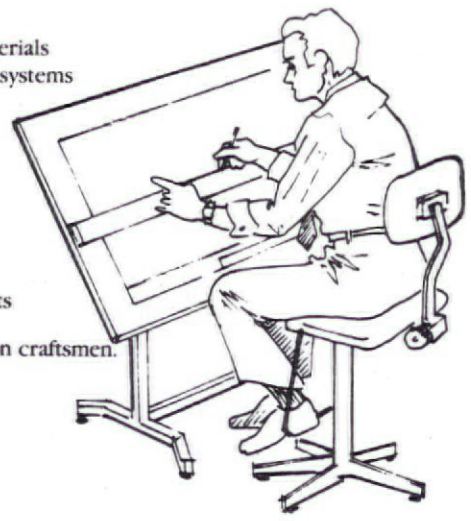

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WestWeek 92

LECTURES

Wednesday, March 18

9:30am-11:00am
Metropolis Metamorphosis: The Changing Nature and Needs of American Cities

2:30pm-4:00pm
Venice Biennale: *Italy and Beyond, A Dialogue between Peter Eisenman & Frank Gehry.*

5:00pm-6:30pm
Industrial Elegance: From Machine Art to Today

Thursday, March 19

9:30am-11:00am
The Corporate Future: Questions and Solutions

2:00pm-3:30pm
"Futureview": A Look Ahead

4:00pm-5:00pm
Editorial Directions: Five Opinions on Design

Friday, March 20

9:30am-11:00am
Design Now: Convenience vs. Conviction

Student Conferences on Design:

10:30am-11:30am
Design Education: What is the Best Training for Interiors?

12:30pm-1:30pm
Changing Attitudes: Establishing Your Career in a Challenging Economy

2:30pm-4:00pm
A Discourse on Global Style

EXHIBITS

March 18 - April 8, 1992
In the Modernist Tradition: Frank Gehry Explores Bentwood

March 18 - May 1, 1992
Industrial Elegance

March 18 - April 17, 1992
Design Explorations: 2001

March 18 - 20, 1992
Parisian Furniture and Decorative Design: The Artisans and their Art

March 18 - May 1, 1992
Standing Stones of Stenness
Presenter: Benbow Bullock, sculptor

Frank Gehry
Peter Eisenman
Lauren Rottet
Carolyn Iu
Francis Maguire
Dianne Pilgrim
Daniel Burrus
Michael Sorkin
Gregory Landahl
Scott Strasser
Paul Mathieu
Stanley Abercrombie
Michael Ray
Nina Cambell
Allan Temko
Benbow Bullock

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** This is a select listing. Please see PDC brochure for comprehensive guide to WestWeek.*

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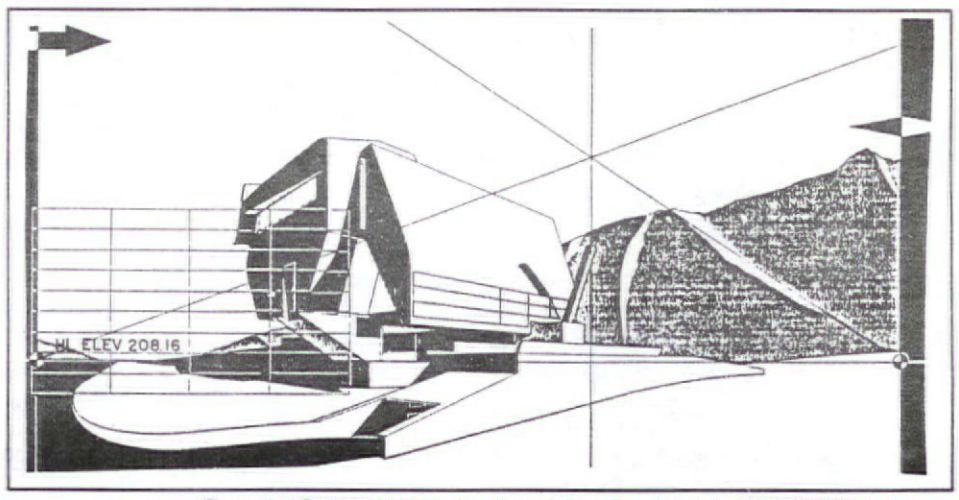

"Theoretical Project #9005," by ***Neil Denari.*** *From* Experimental Architecture in Los Angeles.

REVIEWS

Two books on experimental architecture in Los Angeles.
Reviewed by Michael Webb

Eric Owen Moss: Buildings and Projects (Prefaces by Philip Johnson and Wolf D Prix, notes by Eric Moss. New York: Rizzoli International. $50)

Philip Johnson calls him a "jeweller of junk", the heir to such masters of craft as Sullivan, Mackintosh and Scarpa. In his shaggy dog, stream-of-consciousness introduction, Moss cites James Joyce, John Cage and Phobos (an eccentric Martian moon) as sources of inspiration. All this high-rent name dropping makes sense when you get to the substance of the book - half of which is devoted to the architect's work for developer Frederick Smith in Culver City. Without this group of inventively remodelled sheds there would be no book; with it, Moss comes into focus as a true original and a designer who has caught, as well as anyone, the ad hoc, patched-together, fly by the seat of your pants spirit that animates this city.

Here is an architect who loves to pretend he is a curmudgeon, growling his discontents, speaking in tongues, and reciprocating the antagonism of his peers. Wolf Prix, who has contributed a preface in (German) blank verse, was last heard exchanging insults with Moss at a seminar in Santa Monica. His buildings have been put down for their aggressively raw surfaces and eccentric forms. The book tells a different story. A sweetly reasonable, discursive, eminently readable narration links a 14-year succession of projects, generously illustrated with photos, plans, axonometrics and models. These inventive, playful assemblages justify Johnson's observation: that Moss loves to transform humble materials and to emphasize their joints. And, contrary to reputation, these buildings respect and enhance their surroundings, responding well on the commercial and residential vernacular. In a world of monographs that seems destined to be read by the architectural equivalent of Dylan Thomas's literary coterie - "seventeen poets and a woman who once met Kafka's aunt", this one has a fuzzily friendly feel. Honors are due to Group C, which designed the book to maximize the impact of its contents - a great rarity today.

Experimental Architecture in Los Angeles (Introduction by Frank Gehry. Essays by Aaron Betsky, John Chase and Leon Whiteson. New York: Rizzoli International. $49.95, hardback, $35 paperback)

This illustrated anthology of recent work by 22 young architects or firms, is based on two series of presentations at the Los Angeles Forum for Architecture and Urban Design. The organizers called these series "Out There Doing It" - a title that was inappropriate as well as inelegant, since many of the projects the participants showed were never realized. But, as Frank Gehry remarks in his introduction, "One thing we desperately need here is a showcase for architecture, like Mickey Friedman established at the Walker Art Center in Minneapolis." MOCA lacks the funds to do it, the *L.A. Times* and KCET lack the will; the Forum helps fill the gap, and a book like this has the potential to bring its guests to the attention of a much wider public.

Too bad it is produced in such a cursory fashion that it is unlikely to win many converts. The choice of young, cutting-edge architects is ecclectic and their work brims over with ideas. As Gehry observes, "One or two talents will become real heavyweights. The others contribute to a level of excitement that's creating a lasting constituency for good design in this town." But they are all poorly served by the cluttered layout and the lack of commentary and background information. You might guess that a military censor had reviewed the text, leaving only the equivalent of name, rank and serial number of the architects, and the briefest possible descriptions of their projects.

These deficiencies are in part redeemed by the quality of the essays. Aaron Betsky offers a bleak but perceptive overview of LA as "a city organized around roads and signs, not solid objects...devoid of monuments in a traditional sense"; an urban jungle where young architects are driven to adopt extreme strategies. He finds the best talent creating "architecture which at its best does not look like building, but is an abstract interruption in the city, a piece of technology honed for living, or a self-consciously vivid set for modern living."

Leon Whiteson acclaims the outsiders (from Schindler and Rodia to the latest generation of mavericks) who, working on the periphery and on a small scale, have created what is widely perceived as LA's most distinctive style. He quotes extensively from the participants in the Forum; remarks that might more usefully have been juxtaposed with the individual entries. John Chase explores the evolution of the local vernacular and LA's pressing social problems, criticizing those architects who ignore such concerns "in favor of empty form-making." -

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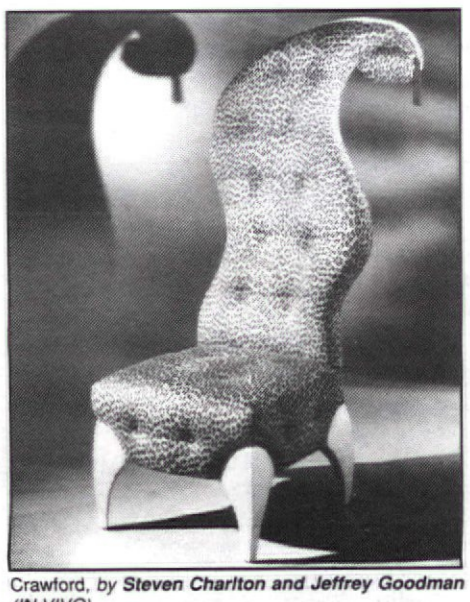
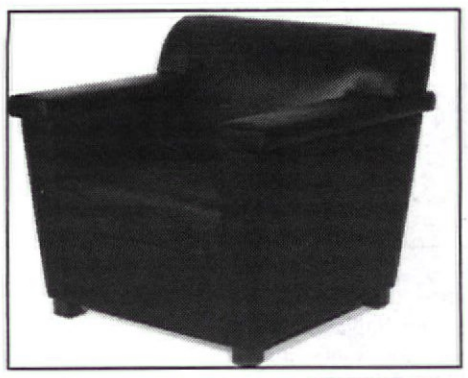
Ode to the Chair

By Jeremy Levine

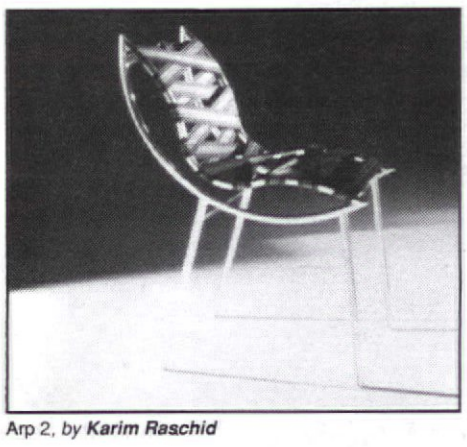
Glass Chair, *by* ***Michael McDonough****, part of* Design Explorations: 2001 *Exhibit at West Week*



Crawford, *by* ***Steven Charlton and Jeffrey Goodman*** *(IN VIVO)*



Architektur Lounge, *by* ***Brian Cox*** *(Bernhardt Furniture Company)*



Arp 2, *by* ***Karim Raschid***

M/F, *by* ***Eric Owen Moss, A.I.A.***

The chair, that most ubiquitous of objects which populates the interior landscape of every home and office, remains an unsung hero performing its role without fanfare. Like a work of architecture we, in the words of Walter Benjamin, experience the chair "in a state of distracted attention." Without looking twice we sit down.

For several reasons, now is a particularly opportune time to take a closer look at the chair. Los Angeles seems to be in the midst of a deluge of new chair designs. These come from several fronts. With the impending arrival of WestWeek will come several fleets of new chair designs including the unveiling of **Frank Gehry's** latest. Across town on the westside, the **Gallery of Functional Art** is currently exhibiting numerous chairs as part of its *"Architect's Art"* show. This show closes on March 25, but will be followed by an exhibition opening on April 4 that is exclusively dedicated to chairs designed by artists, entitled, not surprisingly, *"Chair as Art, Part 4"*. Young furniture design company **In Vivo** recently exhibited at the AIA/LA and, if that wasn't enough, just announced is a student design competition sponsored by **Alpha Rho Chi**, the national professional architecture fraternity, entitled, *"a chair"*. There seems to be no end in sight to this invasion of new chair designs which is being partly fueled, strangely enough, by the present state of the economy which has led many architects to designing furniture instead of buildings.

Like a building, the task of designing a good chair is an exceedingly difficult one. Yet what exactly is this task? Pardon my ontological excursion but it seems necessary to define just what were talking about if we are going to evaluate the success of its design. Consequently, what is a chair? Not all chairs need to have four legs or even any legs for that matter. Is a chair anything that allows us to sit comfortably. A low table can fulfill such a function yet we would probably not confuse this object with a chair. Thus, a thing may act as a chair, but not be a chair. I can put out a fire, but I'm no fireman. So how is it that I know a chair when I see one? Is it because I have a grasp of the essence of a chair? Of chairness? Or rather is it that I can identify a chair by comparing it to those of similar appearance and character that I have stored in my memory as having been chairs. Undoubtedly, it is by virtue of an objects ability to remind us of other objects that we are able to classify it. Thus, there is no ideal platonic chair that one can refer to. Definition is a social construction open to re-interpretation. There is in fact no clear line between the essential and unessential qualities of an object. The relative weight of each quality may vary in its ability to distinguish the object from another but none may be disqualified *a priori* as unessential. Without the specter of essence to delimit interpretation, the designer is left with the challenge of looking at the history of use, cultural significance and collective vision of the object as a point of departure. The criteria for success of a chair has something to do with how it relates to all three of these issues.

Like a work of architecture, a chair has a utilitarian purpose, a sculptural presence, and, though less acknowledged, a spatial dimension. A chair makes a space of invitation within whose confines we are asked to sit and, in the case of some chairs, relax and stay a while. The chair makes intimate contact with the human body allowing it to act directly on us. Its form disciplines the body, causing us to assume a specific position. This, coupled with its tactile qualities, establishes a level of comfort that influences how it will be used. We may be encouraged to stiffen up and stay alert, or slouch and recline into a position of repose. It is the latter which describes the character of **Brian Cox's** *Architektur Chair*, to be introduced at WestWeek by the **Bernhardt Furniture Company**. The chair is a successful attempt at tackling the design of the typology known as the "big comfortable armchair". Heavy-set and sober, the chair is built and proportioned like a carefully detailed leather cube with a generous chunk carved away for us to sit.

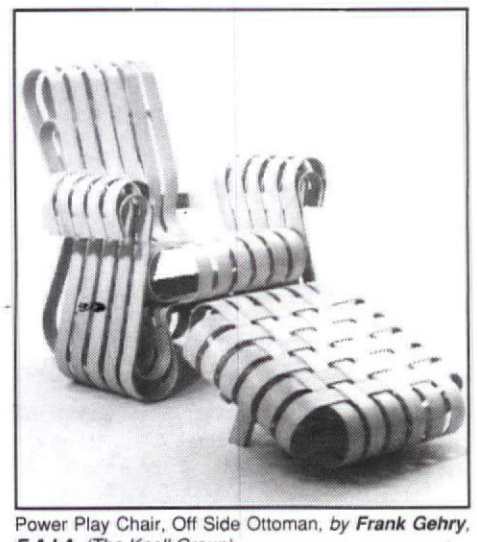
A line of contiguity is established between our body and the chair which describes a complex formal relationship. The intimacy of this relationship may give to the chair a sense that it is a prosthetic extension of ourselves. Seen in a metaphorical light, the chair may appear as a rigid skeletal structure of tireless musculature, capable of supporting us in the same position indefinitely. **Karim Raschid's** *Arp* chairs, at the Gallery of Functional Art, are evocative in just this way. His chairs combine the strength of tubular steel with graceful sinuous lines that hold us comfortably aloft. Across the room, **Eric Moss's** *M/F* chair plays up a skeletal aesthetic of a more industrial character. Unlike the seamless craftsmanship of the Raschid chairs, Moss chooses to make a point of displaying the joints and connections of his chair, making its method of construction overtly legible. Though more then capable of supporting weight, the chair's legs appear rather spindly and it's form makes one feel tentative about simply plopping down into it.

It is ability to defy our expectations, that makes **Frank Gehry's** collection of Bentwood furniture, to be introduced by the **Knoll Group** at WestWeek, particularly compelling. Made of thin laminated maple strips, the chairs are woven like baskets to create a structural lattice of light weight and deceivingly great strength. The graceful curves of the bentwood strips act as springs that deflect slightly to take the weight of the person who sits upon them, making for an extremely comfortable chair. The structural innovation and economy of means the Gehry chairs embody are also what makes the chairs of artist **Gregg Fleishman** so successful. His latest chairs, entitled *Lumbarest* and *Rock 'n' Roll*, are constructed of plywood sheets, routed into complex shapes that resemble large flat springs. The chairs are constructed out of a single sheet so that the springs seem stretched within the frame of the back and seat. These springs flex perpendicular to their direction and perform much like the Gehry chairs in the way that they deflect.

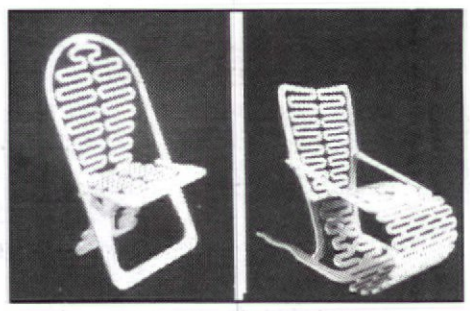
The Gehry and Fleishman chairs actually physically respond by altering their form to handle the weight and shape of the person seated upon them. This aspect of these chairs is not foregrounded or exaggerated, but it nonetheless makes us aware of the possibilities. The *Bean Bag* chair of the 60's was primarily about this ability of a chair to alter its shape. Chairs may also move, not merely as a process of deformation, but due to the inclusion of moving parts. Many of the chairs to be unveiled at WestWeek are designed as office seating - a species of chair notorious for its ability to adjust and move. These chairs are built to be sat in for long periods of time and, consequently, have evolved into efficient machines to support the ability of the office worker to perform as well as possible. Many of these chairs have sprouted wheels so the office worker can maneuver around their workstation without ever standing up. The species is also known for its adjustable parts. *Primar*, the newest line by **Girsberger Industries**, is an innovative though not particularly aesthetically pleasing example of the office seating species. *Primar* departs from its brethren by encompassing the latest ergonomic principles in its independently adjustable parts and by utilizing strong lightweight polymer in place of metal materials. Vying for the same market is **Steelcase**'s *Criterion Operation Model*, a more attractive though less innovative version of the office chair. This chair boasts cleaner lines that smoothly turn into each other and a nicer transition from cushion to support than the *Primar*. However, this is no great praise for Steelcase, only a relative comparison. Neither company is breaking new ground.

One of the most interesting issues office chairs deal with is how they can express organizational hierarchy. Different types of chairs are used to express the relative status of their owner. Commonly, a high back and more luxurious materials are used to differentiate the chairs of middle management from those of staff. The office furniture landscape is coded so that it is immediately recognizable to the employee the status of the person to whom they are speaking. A deeper sociological analysis can, no doubt, be made.

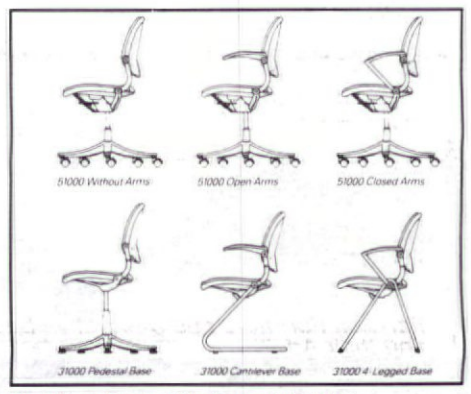
It seems as if the chair will be with us forever. With the continuous advent of new technologies, it is possible to envision a range of products that we use becoming obsolete, but the chair is certainly not one of them. In fact, the opposite seems true. As the American economy is transformed from a manufacturing base to one that is focused on control data, more workers will spend more time seated in front of a computer. Consequently, the need for innovative chair design is growing. As for the chair suited for more relaxing activities, the challenge of good design depends on exploring what a chair can be.



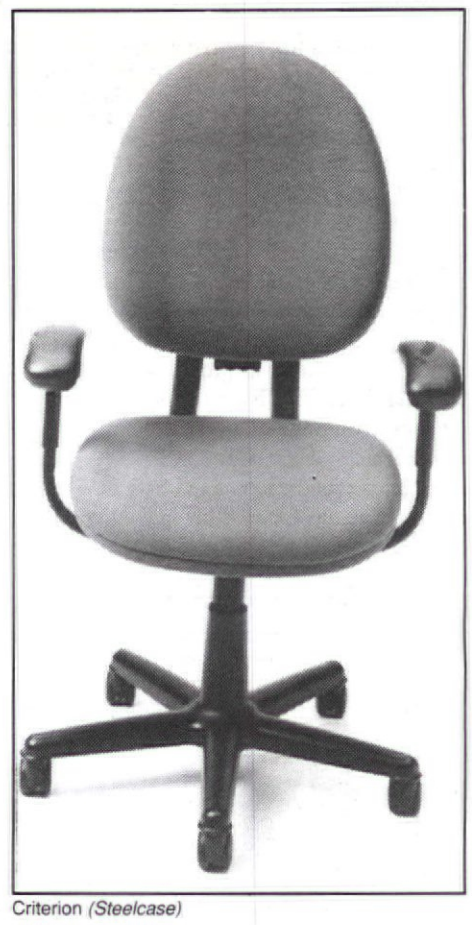
Power Play Chair, Off Side Ottoman, *by* ***Frank Gehry, F.A.I.A.*** *(The Knoll Group)*



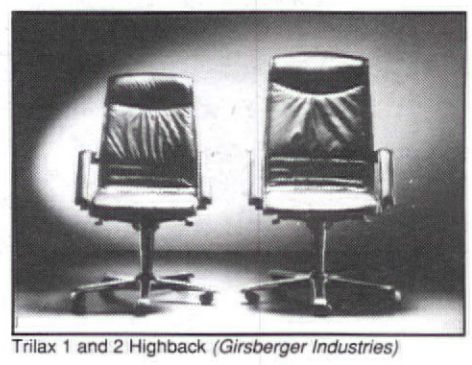
Lumbarest, Rock 'n' Roll, *by* ***Gregg Fleishman***



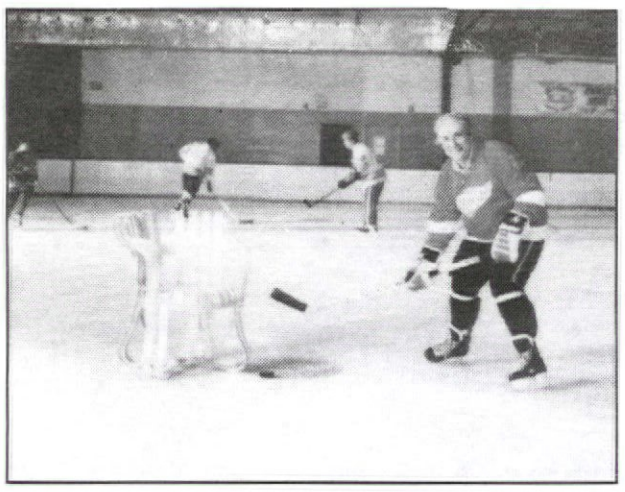
The Primar Family *(Girsberger Industries)*



Criterion *(Steelcase)*



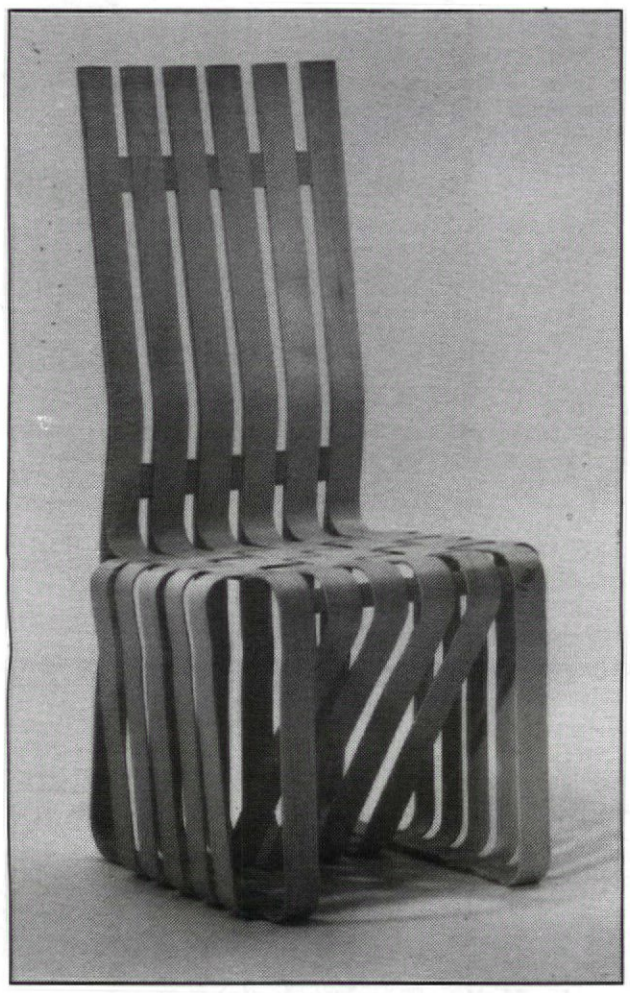
Trilax 1 and 2 Highback *(Girsberger Industries)*

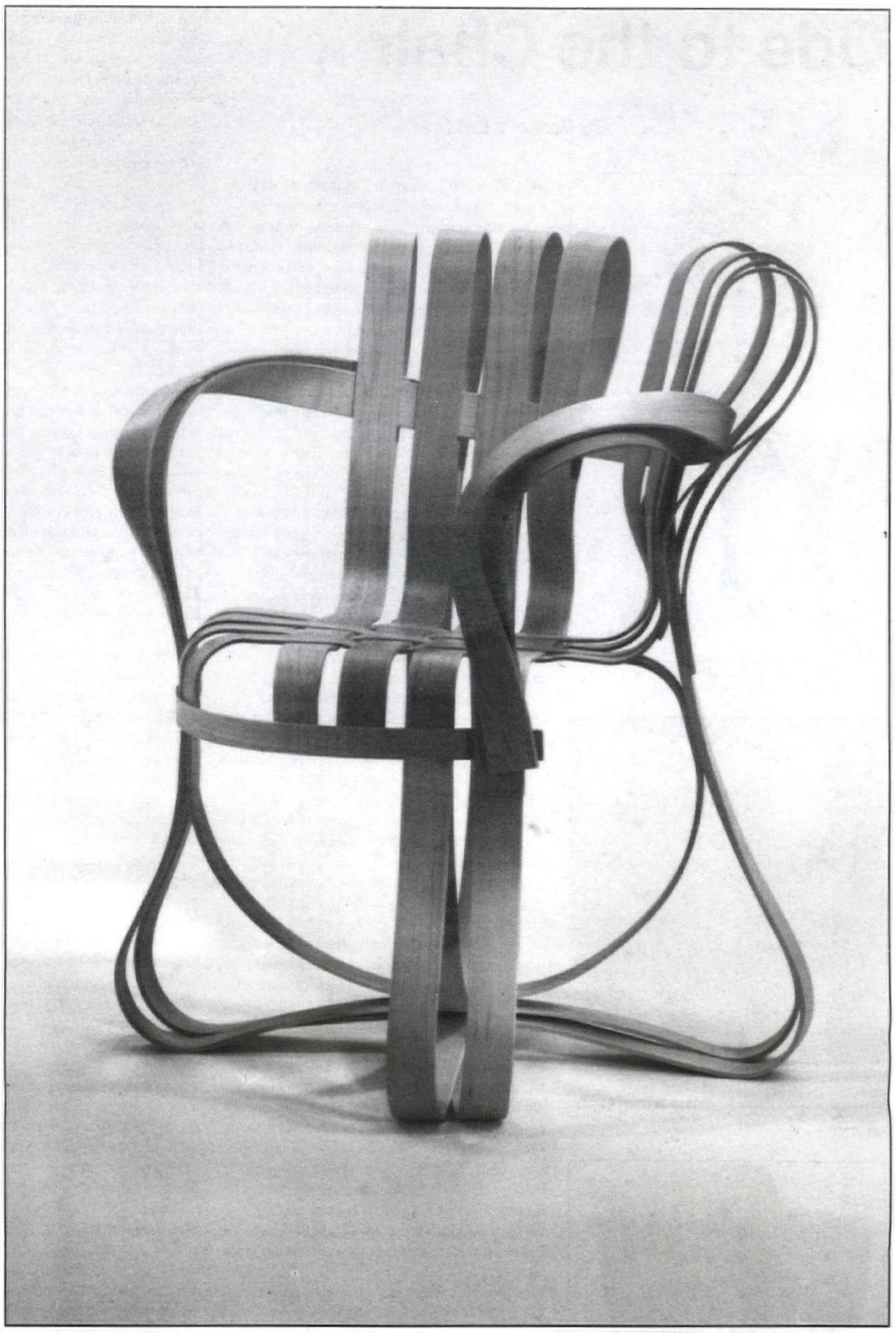


BEYOND BENTWOOD

Frank Gehry's new furniture collection for Knoll International

By Tiziana Lorenzelli

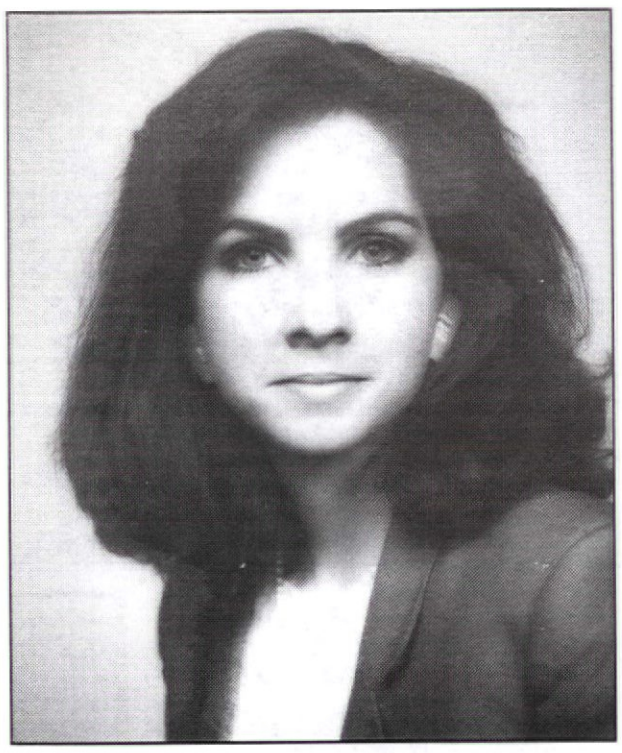




When Frank Gehry's corrugated cardboard furniture errupted onto the market in 1972, provoking and charming the public, his notoriety spread like wildfire.
After that Gehry poured his energies into his charismatic, kinetic, architecture in-progress, and now, two decades later, has overcome his reluctance to be swallowed by the ravenous commercial world and has reconsidered mass production.

Stimulated and encouraged by a new professional maturity, he has focused his ingenuity on a furniture collection for Knoll that is to be presented for the first time at WestWeek.
Known for an acute intuition in his choice of different materials and techniques in projects at various scales, the architect has explored the versatility of slender strips of thin laminated maple wood. He has created a variety of languages and structural performances by experimenting with interweaving, with diversified curves and with continuous, interrupted or doubled lines.
The research and the prototypes, developed in the designer's workshop, have been based on an innovative treatment of the wood (domestically grown and finished with a water-based dip), which is strengthened structurally, made more elastic and lightened by bending and braiding.
The eclectic collection is intriguing in the rich expression obtained by folding the same element, a concept that echoes early Thonet bent laminate furniture. The complexity of shapes range from the starkly monastic to the sculpturally chaotic, but the morphology is strictly related throughout to the structural possibilities.

Above left: Frank Gehry, in full ice-hockey regalia, with Cross Check Chair, one of the Knoll Collection. All the pieces are named after ice-hockey terms; along with bending wood. the sport is one of his favorite occupations. Above right: Cross Check Chair. Below: Gehry Collection.



INTERIOR ARCHITECTURE: An Insiders View

Lauren Rottet, AIA, is Interiors Partner at Keating Mann Jernigan Rottet - Architecture and Interiors. Having trained as an architect, she went on to become head of interior design at SOM and has directed many large, and much-admired, interior architecture projects in mixed-use and office buildings. She is launching a line of furniture for Brayton at WestWeek, and chairs the AIA Interiors Committee, which is endeavouring to raise the AIA's profile at WestWeek, and to raise the public's understanding abut interior architecture.
Lauren Rottet talked to *L.A. Architect* about what makes an Interior Architect, the Interiors Committee's goals, and her own line of furniture.

Above: Lauren Rottet, AIA, Interior s Partner at Keating, Mann, Jernigan, Rottet: Chair of the Interiors Committee, and designer of a flexible sofa for Brayton International, to be shown for the first time at WestWeek.
Below: Brayton sofa in two positions.

The AIA Interiors Committee - what is it's agenda?
The focus of the committee is primarily education, but also our own enjoyment. It's a group of people who are for the most part architects, who are practising interior architecture or interior design. In terms of our goals, we decided that we really wanted to raise the level of perception of interior architecture in Los Angeles.
I started my career in Chicago where interior architecture and the interior architecture committee has a great role and responsibility. They have a very big awards program each year, they publish an
extremely nice book of the the entries and every five years they publish a hard-bound book, so it's a real legacy, and there's a real respect for people who practise strictly interior architecture. This was the kind of thing we were looking to do so we hosted this series of discussions that are of great interest to people. The first one was with the end-users, so we chose people that are really out there in the market. We chose First Interstate Bank, who has been a great suppporter, Warner Brothers and Disney and asked them whether they preferred an architect or interior designer doing their interior, and who they thought was better-educated?
What was their response?
It was mixed. One said that they hire only architects because they feel that the architectural training is really crucial for doing the working drawings, for taking on the kind of liability that's involved in those kind of jobs. One of the others said that frankly a lot of architectural firms did not have the expertise to do an interiors job.
Expertise of what nature?
A lot of architects who think they can just get into interiors because there's a market out there don't realize that it's actually a very complicated, and very analytical and thorough kind of profession. You have to know how to program very detailed needs, all the computers, all the telephones, all the electrical requirements. You need to know a lot of complicated codes - as an architect you won't specifically know how to do a space-plan unless you've done them before; in Los Angeles the code rules are quite strict, and then beyond that the comparison of furniture systems. If you are new to the profession it's a mind-boggling task to learn all of the systems manufacturers and how they should compare price-wise. There's just a lot of details in an interior architecture project that a normal architecture training does not teach you.
So is that the kind of ground that gets covered that an interior architecture training or are you expected to learn it in the field?
Theoretically it gets covered in an interior architecture training which leads us to another subject which is that I don't think there's any really good solid programs for interior design.
Incidentally, next year we're going to have a student interior architecture competition, with and all-star jury(despite what I feel about the all-star architect kind of mentality), and a sizeable award because that way students and professors will take it seriously We're also going to support Student Visions.
Back onto the panel discussion, the second one was with brokers. This city is a bit unique from the standpoint that brokers are in the position of recommending interior design firms and architects to the clients. So we had a panel of brokers discussing their needs in interior architecture and got into a discussion of fees - all of these panels seem to end up in a discussion about fees which is a current problem in interior and interior architecture related fields. Fees have either stayed consistent or dropped over the past five years but yet people want you to provide the same amount. The third panel discussion was with the three major furniture manufacturers, to tie the furniture manufacturing industry into the architectural community and start that relationship which has never really been real strong. The next one's going to be the most controversial; it's going to to be on project managers. LA is unique in that they have these project managers, many of whom are not architects and they sort of take some of our fee. Well, when we sign a contract with a client, most of the scope of the services that a project manager provides is in our contract. So most architects and interior designers don't think it's a necessary person to have around.
In recessionary times when clients want to cut costs might such a middle-man be dispensed with?
The broker will not go away, but the project manager may. The other reason project managers came about was also unique to LA. The interior design or interior architecture world grew up with people with just design or art backgrounds or industrial design backgrounds, for the most part they were not architects, so there was a little bit lacking in their working drawings, in their follow through, possibly they didn't have a lot of insurance to cover their practise so a lot of mistakes were made, so some people created jobs for themselves by managing these jobs and it was kind of necessary. However, over the past five-seven years, LA's got a lot more sophisticated in terms of interior architecture, primarily because the large architectural firms have started moving in interiors departments. At SOM I was brought in in '87 to start their interiors department; HOK has a strong interiors department now; HNTB, they all do now.
So interior architecture is about the capacity to organize?
I think that interiors are very personal; the owner spends eight hours a day sitting in his office and he needs his personal space to work, his secretary needs to be close enough to him, his files need to be working, the computer system needs to be accurate, the lighting needs to be good, or he's mad. And not only do you have to please that one owner, you have to please everybody in that building, every secretary, every manager, every president. So it's a mind-boggling task of understanding their needs and knowing what makes them comfortable, but then trying to lay some really good architecture on top of that.
You and your partners work in close collaboration from the start,?
Yes, and that's why the GAS Company Tower that we did was an extremely easy floorplate to lay out because started looking at those right up front. We also look at the cores to make sure they work really well. From an interior standpoint an interior architect can understand how a building works from inside out and maybe do a better building plan. And an architect who has experienced interior design is the best capable because he can both analyze the building and understand the users needs. At least, that's what my committee and I believe.
What about the committee and WestWeek?
The AIA, which needs to splash itself about more, has never in the past taken much interest in WestWeek. This year, however, there's some very good programs. We have organized a panel discussion between seven magazine editors because we felt that there is not enough understanding from East Coast editors of West Coast architecture and especially interior architecture. East Coast editors think that what is correct in Los Angeles is what is most far out, when there is also this whole other level of people here who are working very hard to bring good architecture to corporate America.
For architects WestWeek represents a whole group of end-users. For the committee it is where we can form a bridge between WestWeek and architecture. For architects there is a mystique about a certain type architects who come and speak at these furniture shows but beyond that there's not a real integration. Those architects are not influencing the major furniture companies.
So you believe in establishing good communication with the contract furnishers that you deal with as a designer?
Architects sometimes have a snobby attitude, and I think that everybody should work together. The furniture manufacturers can't be beaten up to much, they have a very thin profit margin. Some architects have had a beat-every-up kind of attitude, and I don't think that's appropriate in this day and age.
Tell us about the line of furniture
We are doing a sofa collection for Brayton. In this instance, I actually approached Brayton because I felt that they were a very good solid company which had been around for a very long time, and they have an excellent reputation from the end-users standpoint. I talked to them in June, and it's ready to be sold now, which is extremely fast. Although I could have done something more way out, I decided that, as a sofa is a big investment, it should be very solid. I had an interest in hitting the people who are actually buying these things so I wanted to increase design perception in a very realistic way. The sofa is based on very classic ideas. It is very simple with a thin line profile and architectural in the way it expresses its structure. One thing that interior designers love to do is use all of those wonderful materials that are out there, so the the sofa was designed to allow a variety of combinations. In the showroom we've one inblack leather with chaotic materials that don't really go together. The showroom too, is a little bit about what the sofa is about; from incredibly severe to a lot of fun. It's going to be quite theatrical. Furniture shows are supposed to be about showing, but I have gone to many showrooms and have never been emotionally moved - there's always been too much sales attached - but I think there's a lot of emotion involved in design so my showroom is about creating feelings and images and emotions, hopefully.

WestWeek 92

This month the international design community turns toward Los Angeles as the Pacific Design Center hosts **WestWeek 92 - "Counter Force / Counter Balance: Emerging Attitudes and Aesthetics in a Changing World".** In addition to the new products on show - Frank Gehry's new chairs for Knoll International, Hans Hollein's piano for Kimball International, - the AIA/LA is making it/s presence felt. **The Interior Architecture Committee,** chaired by Lauren Rottet, AIA, has organized a panel of national magazine editors to discuss editorial influence. **The Student Affairs Committee** is sponsoring one of the Student Conferences on Design titled "Design Education: What is the best training for interiors?" Interior design has become a viable area of activity for architects in a currently shrinking construction market. Are architects ready to regain this share of the design services market that they relinquished, during the building boom of the 80's, to related professions?
Shown on this page are four interiors by LA/AIA architects. See over for Lauren Rottet and Frank Gehry, whose furniture designs have inspired Jeremy Levine to write about chairs on P.8. See P.9 for a selective guide to events.
This feature was put together with assistance from **Michael Hricak**, AIA, Chair, Student Affairs Committee, **Gladys Ramirez** and **Christopher Shanley.**

Above left: A tight budget played a role in the design of real estate offices for *S.P. Company* by **A.C. Martin and Associates. Willis Mathews, AIA**, director of interior architecture for the firm, used the construction dollars wisely to create a simple and elegant space which features distinctive materials and finishes in combination with a collection of classic modern furniture and elements. The design team included David C. Martin, AIA, partner in charge, Dennis Potts, AIA, project director, Mary Kay Shaeper, Myra Wolpert and Darrick Martin.

Below left: **Lauren Rottet, AIA**, of **Keating Mann Jernigan Rottet**, headed the team for the *City Club* project, housed on the 54th floor atop Bunker Hill in downtown Los Angeles. The design for the 15,000 sq.ft. dining and meeting club takes full advantage of both the unique triangular shape of the floorplate and the surrounding commanding views. An adroit selection of materials and furnishings allows for an atmosphere which appeals to a wide range of clientele while at the same time being a clear and confident design. Collaborating on the project were Richard Keating, FAIA, Richard Riveire, Robert Jerrigan, AIA and Steven Zimmerman, AIA. Work on the project was done while the project team was a part of the Los Angeles office of SOM. Photograph by Nick Merrick.

Above right: The headquarters of *LA Opinion*, located on Pershing Square in the historic Title Guarantee Building (John and David Parkinson Architects 1931), is the result of a collaboration between **Charles Lagreco, AIA**, principal at **Architectural Collective** and **Clara Igonda**, partner at **Carmen Farnum Igonda**. The Spanish Language Daily's facilities were completed on a strict budget utilizing a basic palette of drywall and paint. The deft use of these modest materials resulted in a strong spacial vocabulary which relys on color and shape to organize and create a rhythm. According to Lagreco, "The use of a strong color palette is influenced by the traditions of hispanic artists and forms a back drop for the newspaper's growing collection of art". Wayne Chiu served as project architect.

Below right: **Rockefeller/Hricak Architect**'s prototype for a series of photography studios is the firm's initial effort in the retail market. *"Clix"* employs a "kit of parts" design approach which allows the majority of architectural and casework elements to be fabricated off-site and installed once the basic shell construction was complete. Birch Finn ply with a variety of finishes is the dominant material. The design team included Michael Hricak, AIA, Darrell S. Rockefeller, AIA and Andrea Bellon project designer.

LETTERS

P/A Awards in Question

As the annual spring ritual of the Academy Award Ceremony to be held here soon clearly shows, the honors that any institution chooses to bestow upon its members clearly reflect its own values as well as those of society at any given time, and, in turn, have an enormous influence in shaping them.

The Progressive Architecture Awards, which are promoted by one of the few magazines for the profession in the United States, represents an even narrower range of opinion, with a highly selective constituency of practicing architects, academicians and students, which concentrates this process even further. While the awards in the "Architectural Design" category (which is separated out in such a way as to imply that it has no connection with "Urban Design" or "Research") clearly indicate that the national pendulum has swung to the West coast as far as creativity is concerned (10 of the 13 projects chosen were designed by California firm), and should justifiably be cause for glee, the history of the award in general should give us pause.

In his introduction to this year's selections P/A editor John Morris Dixon closes with a statement that provides a clue as to why, when he says: " There is encouraging balance this year between firms previously honored in the program and firms new to the winner list.

Eisenmans Architect and Ellerbe Becket are each taking honors for the fourth consecutive year. Winning for the second year straight are Davids Killory Architects, Jim Jennings Arkhitekture and the Refuerzo - Verderber Team. The winning streaks of Steven Holl Architects, Coop Himmel Blau and Machado & Silvetti were broken - only interrupted, we hope - by the presence of firm principals on this jury."

With 762 entries this year, and even more in previous years, it is difficult to believe that the award continues to such a consistent roster of winners as being the only ones who go "beyond competence to indicate new possibilities". The entries are anonymous, but style and status is not, and the value system at work here is only too clear. It is, to put it bluntly, to seiect projects felt to be appropriate to the magazine,s image, and philosophy, and to choose jury members whose aesthetic tastes will assure that this happens. This can be the only explanation for the choice of something like the "Beached Houses" project in Whitehouse, Jamaica, in which units shaped like a sting-ray, carp and slug are lined up like burned out hulks along the waterfront, metallic skins baking in the sun. They may "explore new borderlines" and "go over the edge", as one jury member said, but what about issues of social, and environmental responsibility? Where are the examples of sustainable architecture in this group? Not nearly as fashionable, publishable, it would seem.

The tragedy is that, while this may sell magazines, it also perpetuates such values, since impressionable students find these images to be very seductive.

On a lighter note, it was at least encouraging to see that P/A picked up on your October issue of L.A. Architect and the metaphor intended by the International Airport Control Tower as the symbol for "Women on the Rise." Typical of them, however, to question whether or not its use was intentional!

James Steele
Architect/Historian
Los Angeles

Dissatisfied Customer

I received L.A. Architect 2/18/92! Outdated job applications, calendar, data, information, etc!

I don't need information after the fact!* What has the L.A. AIA Chapter done for me on top of wasting my money? We need info up front re: marketing, competitions, contributions, networking, leads, job opportunities, etc. THANK YOU.

Maumee Zonman, AIA
Beverly Hills

*Who is accountable for late publications? Please be specific. Don't tell me the P.O.!

The post office is part of the problem of the regrettable late delivery of L.A. Architect. L.A. Architect is bulk-mailed. This means that, although it leaves the mailing-house at the beginning of each month, it can take 2 days-2 weeks for local post offices to deliver. We are looking into ways of speeding up delivery. Because of this delay, the calendar covers six weeks of events, so you can find this month's events in last month's issue.

Bear in mind that issues of L.A. Architect can be found at the chapter office as soon as it is printed.

The chapter office also offers news about job opportunities, leads and chances for networking. Such information is accessible during office hours, and, specifically, at every Tuesday's Coffee and Conversation, as advertized in the last two issues of L.A. Architect.

I hope you are aware that L.A. Architect is put together by one person, with generous contributions and support from volunteers. Criticisms and suggestions are welcomed. If you really want to effect change, however, consider getting involved in L.A. Architect and the AIA/LA Chapter.

*As a reminder to all contributors, copy **must be on a Mac disc** (Microsoft Word) and **must reach the editor by the first week** of the month before publication.*

Editor

CORRECTIONS

Wrong Status

In the "Gloomtime LA" section (pp.5-8) of the February issue, three unlicenced architecture graduates (p.7) were mistakenly entitled Architects...while several respected (F)AIA Architects who contributed their views on the recession (p.5) were deprived of (F)AIA after their names. Apologies from the Editor.

Grammatically Correct at USC

In an advertisement for Part-Time Faculty Appointments at USC (p.3) three typos crept in. They were our fault, not theirs.

Progressive LA Winner Left Out

The report on LA-based winners of Progressive Architecture Awards (p.1) mistakenly omitted STUDIO WORKS for their Grand Center, St. Louis, urban design project.

ORIGIN OF ADOLPH'S

By Julius Shulman, Hon., AIA

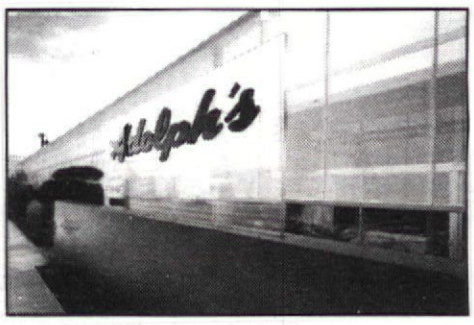
It was a July evening in 1951: a meeting in my recently completed house. The architect, Raphael Soriano, came with his two friends, Lawrence Deutsch and Lloyd Rigler, who wanted to see one of his designs. They were planning to erect a new complex in which they could produce their major food product, Adolph's Meat Tenderizer, and have a research and experimental center.

The setting in the home was perfect for a demonstration of the workings of a Soriano structure. It was a balmy night; we were seated in an outdoor screened extension of our living room. A delicate breeze was wafting the perfumed scent of blossoming Pittosporum in the garden.

Our conversation dwelled upon the elements of design which we felt were the most essential prerequisites for orderly and productive architecture. Curiously, we did not discuss the proposed project. Apparently the spirit of Soriano's philosophy pervaded. The evening's mood was sufficient to provide all that was needed - 1am. they had signed an agreement.

The result? : Literally a temple of disciplined design; a block long structure in Burbank. It embodied the finest technological research towards perfection of a production plant that functioned with clockwork efficiency. As one editor of a food service publication stated: "walking through Adolph's was as if one had been thrust into a Swiss watch factory!"

The structure was the largest and one of the most successful of Soriano's work. It was published extensively in the architectural press throughout the world. What a tragedy that it was destroyed in a recent fire!



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CCAIA DESIGN AWARDS PRESENTATION IN APRIL

Jurors Michael Graves, FAIA, John Burgee, FAIA, and Terry Sargent, AIA will announce the winners of the California Council's tenth annual Design Awards at a gala champagne event at the Pacific Design Center on April 25. In addition to the Honor and Merit Awards, a 25-Year Award, a Firm Award, and the new Maybeck Award, are be bestowed on individuals for outstanding lifelong achievement in producing consistently distinguished design.

Tickets for the event, which is open to the public, are $35. Call Donna Scheerer, Public Affairs Coordinator at the CCAIA, at (916) 448-9082, for reservations (deadline April 17.)

ARE Study Seminars 1992

3/7: Professional Practice/Specifications
3/14: Electrical Engineering
3/21: Handicapped Access
3/28: Structures #1 (General & wood)
4/4: Structures #2 (Steel & Concrete)
4/11: Structures #3 (Lateral Systems)
4/25: Mechanical Engineering & Energy
5/2: Materials & Methods of Construction
5/9: Programming & Planning
5/16: U.B.C./Fire & Life Safety
5/20: Building Design Exam Techniques
5/23: Mock Building Design Exam & Critique
5/30: Site Design Exam Techniques
6/6: Mock Site Design Exam & Critique
6/13: Follow-up critique for Mock Building Design Exam
Schedule and registration forms may be collected from the Chapter Office.

AIA Convention Dates

1992	Boston	19-20	June
1993	Chicago	15-21	June
1994	LOS ANGELES	13-16	May
1995	Atlanta	5- 8	May
1996	Minneapolis	10-13	May
1997	New Orleans	16-19	May
1998	San Francisco	15-18	May
1999	Pittsburgh	14-17	May
2000	Philadelphia	5- 8	May
2001	Dallas	4- 7	May

Survival Through Design: RICHARD NEUTRA CENTENNIAL

To celebrate the April 1992 Centennial of famed architect Richard Neutra, The Institute of Survival Through Design, in cooperation with the City of Los Angeles and other interested groups, is sponsoring a series of events. See Calendar for events listings, and the April issue for a special Neutra feature. For more information, contact Dion Neutra at (213) 666-1806.

CAD Tutorials offered

SCA Architects of South Pasadena is offering CAD tutorials and consulting services to firms who are implementing CAD. Contact Spencer Perell, of SCA Architects, at (213) 259-8576.

PEOPLE AND PROJECTS

By Hans Meier, AIA

REDONDO BEACH TO GET ITS PIER AT LAST: The City of Redondo Beach has approved designs (below) by Architect Edward Carson Beall, AIA, for its newest version of the famous pier, and construction is scheduled for completion in June 1993. Seven piers have occupied the site during more than the last 100 years, and the most recent was destroyed by an Artic storm in 1988.

KAISER PERMANENTE NAMES ARCHITECT FOR NEW HOSPITAL: A new 270,000 sq ft facility will replace the existing Kaiser Permanente Walnut Creek Medical Center in Northern California at a cost of $63.7 million. The Los Angeles based firm of Widom Wein Cohen has been selected as architects, along with the San Francisco firm of Brewer, Fraser & Holland.

NEW ENGINEER DIRECTOR AT A.C. MARTIN: Wayne Yau, ME, PE, (below) has been named Director of Mechanical and Electrical Engineering at Albert C. Martin & Associates, a 120-person architecture and engineering firm. Prior to joining Martin, Yau served as Principal Mechanical Engineer for Holmes & Narver.

ASSOCIATE APPOINTED AT RTKL: Architect Daun St. Armand, AIA, is the newest Associate named by RTKL's Los Angeles office. A USC grad, Armand is currently involved in two projects under way in Jakarta, Indonesia.

HOTEL NIKKO NEARS COMPLETION IN BEVERLY HILLS: Not far from Lawry's, at 456 La Cienega, the 304-room seven-story hotel is being completed at a cost of about $90 million. Architects are Arechaederra/Hong/Treiman of Santa Monica. Tishman is construction manager.

WOODBURY ACCREDITED FOR INTERIORS DESIGN: Foundation for Interior Design Research, the national accrediting board for interior design education, has selected Burbank's Woodbury University to join the small group of schools whose interior design programs have achieved endorsement, according to Mark Bielski, Interior Design Department Chair.

(Sour Grapes, continued from P. 1)

by failing to re-interview the finalists. William F. Stewart, director of the County ISD, said he thought it adequate merely to review recordings of the original interviews. New interviews, he claimed, would trigger a new selection process, while his task had been only to monitor the process.

Stewart acknowledged he found "minor anomalies" in Health Services' process. In particular, client references had been checked after the interviews; prior checking would have allowed architects to respond to issues raised in the references. Despite those "anomalies," Stewart said he "did not feel...that the process was flawed." Ellerbe's Hallmark, in an interview, called the references issue "a ridiculous technicality," adding that he has been to "hundreds of interviews in my career, and never been asked to respond to references. Those are always private affairs between (past and present) clients."

Speakers at the hearing hammered the theme of a suspect process, however. Dick Begley of Parsons Engineering testified that his team, which includes Bobrow/Thomas Associates and Perkins & Will, had received six first-place votes and a single second-place vote, but had not been recommended for the County-USC project. The ISD memo to the supervisors revealed one team-member had received "unsupportive comments."

Begley said his team had "thought the board-directed evaluation of the process would give us a chance to confront the so-called 'unsupportive comments' that were made about us...This is a case of innuendo being used to destroy our business opportunity," he said.

Joe Balbona, principal of Rochlin Baran & Balbona, which teamed up with Henningson, Durham & Richardson, complained that after having been short-listed for all three projects, "all of sudden we were dropped. We were not given any reason why, so we feel somebody should discuss why."

James Diaz of Kaplan McLaughlin Diaz, which had teamed up with Albert C. Martin & Associates, testified that the reference checks on his firm were flawed because in at least one case, "the reference call did not go to the person who knew the most about the project."

Julia Thomas, chairman of Bobrow/Thomas, argued that her proposal would save $240 million, and that 37 percent of all fees would go to minority firms. Some observers scored her apparent attempt to reopen the selection process at a hearing intended to confirm existing selections.

Furthering the theme of local employment, Chris Martin of Albert C. Martin urged the supervisors to hire local firms, observing that his team "was 95 percent based in California." Possibly the low point of the hearing was testimony from Xavier Hermasillo, a West Covina-based lobbyist who raised the spectre of Japan bashing. He claimed to represent a group of "130 Mexican-American groups" and denied working for any of the competing firms, although his comments were directed primarily against HOK. Hermasillo urged the board to keep jobs in Los Angeles, "rather than a firm based in St. Louis," the home of HOK. He then pointed out that Kajima Corp. of Japan had lent HOK $22 million for business expansion, which can reportedly be converted in the future to a 35 percent stock ownership. "I hope we don't have another Green Line situation on our hands."

Balbona then returned to the microphone to claim there had been a "conflict of interest" in the selection process, "because some of persons who were sitting in on the masterplan process were also sitting in on the selection committee. We didn't think that was appropriate."

In actuality, on several occasions during the interviews, members of the consulting firm Romigh Roger Rusk sat in for absent selection-committee members. Officially, the consulting firm is not part of the selection committee and has no vote. (Members of the consulting firm who were former employees of the finalists did not sit in on the interviews.)

In response to the protesting teams, the board moved unanimously (Supervisor Gloria Molina was absent) to postpone selection for at least four weeks, and instructed the Internal Services to re-interview the finalists. Thomas said the supervisors had made a wise decision. "This is a serious issue: serious for taxpayers, serious for county officials, and I think that all of us in professional fields want to make sure this is done in the very best way possible."

But Ken Lee, principal of Lee Burkhart Liu, dismissed the reactions of the losing firms. "To come back after the fact and cry foul is really a severe case of sour grapes." Hallmark expressed dissatisfaction at the prospect of yet another round of proposals and interviews. "You spend tens of thousands of dollars, and spend considerable time, energy and stress, and then you have to go through the process all over again." He described the selection process as having been "long and exacting and detailed." "If you can't get the right answer after devoting that kind of attention to it," he added, "then you won't ever get it."

On February 25, the ISD announced the results of the most recent interviews, and again recommended HOK-Lee Burkhart Liu to design County USC.

MANAGING

MBE/WBE/DVBE
Requirements for Public Work

OUTREACH PROGRAM.
Most Public work in California requires documentation of MBE/WBE/DVBE participation efforts prior to satisfying percentage goals and making the shortlist.

CERTIFICATION
Minority, women and disabled veteran business enterprises are not fully recognized for percentage requirements unless official certification is obtained.

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AIA GRASSROOTS 1992

Report from *Richard A. Appel, AIA President, AIA/LA*

Each year three hundred plus components gather in Washington D.C. to share ideas and share concerns. Over a thousand people at this gathering speak to local and national issues, share thoughts and ideas regarding practice, and often formulate recommendations regarding common concerns.

This year's Grassroots continued it's focus on service delivery and communications. Through a process of reviewing key studies and data from the past, solicitation of suggestions and comments from the present, the Institute intends to develop recommendation for the "AIA of the future". With over sixty thousand members to service, not to mention the ever present need to improve public awareness regarding its perception of architecture and the practice of architecture, it is understandable why this process is lengthy and tedious.

Last years Leadership Conference focused on the Membership Futures Task Force. Through that process the Institute focused its energies, this year, on Service Delivery and Communications. It is the Institute's charge to prioritize an action plan, incorporating suggestions and comments from attendees at Grassroots 1992, and solicited throughout the spring from components and members, to present amalgamated ideas to the AIA Board of Directors and to the annual convention in Boston in June.

The goal is to make a united, dynamic Institute which is of ever increasing service to the profession and society. We must participate in this process. Each of us concerned about the effectiveness of the Institute, and the status of the profession must participate in this dialog. This is our chance to bring our experience and leadership skills to bear in this effort to identify important directions for the AIA of the future. Our comment, and those of our colleagues, will be a major ingredient in the development of an action plan with specific recommendations which will be prepared and presented to the June AIA Board of Directors meeting and the AIA annual convention. In the coming month, during an AIA/LA Board and Committee Chairs retreat, a portion of the activity will be devoted to the charge of offering ideas on enhanced ways of communication and methods of service delivery systems.

Members at large can participate in this process by forwarding comments to the chapter office. If you subscribe to the vision of "Advancing the value of a profession indispensable to society", then participate in the dynamics of this monumental effort. Forward your ideas now.

COMMITTEES

Health Committee Visits Pomona Valley Hospital

At the January meeting Robert Kain, AIA, Vice President with The HMC Group and the committee's Program Chair, presented the National AIA's "Healthcare Design - Current Trends and Directions." The AIA National Committee on Architecture for Health received over 300 slides in approximately 25 categories representing the full spectrum of current healthcare architecture. Six categories were presented. The **Continuum of Healthcare** looked at the continuum of in-patient facilities which serve the healthcare system from the tertiary facilities through long-term care. The **Ambulatory Care and Out-Patient Services** reflected the continuing strong shift from the traditional inpatient care ambulatory care environment. **The Specialization and Centers of Excellence** looked at the many facilities which have developed to provide special healthcare needs within communities. The **Prevention** category looked at healthcare providers, and those involved with public health policy recognized the importance of prevention, early detection, and maintenance of health, as opposed to only intervention. The **Advances in Technology** addressed the astounding advances have occured in medical technology architects and planners. Finally, the **Non-Institutional Design and Innovation** reflected upon the healthcare facility becoming more technological, as more enphasis is being placed on providing a non-institutional design, which in turn creates an opportunity for architects and planners to be innovative.

The February meeting featured a presentation on CADD and its use as a design tool. Future meetings will include site visits to various local hospitals and a return visit by Gary Pettigrew from OSHPD to report on OSHPD after AB-47. It will be held at Kaiser's Regional Offices in Pasadena on the third Wednesdays of the month unless otherwise noted. Site Visits will be held on the third Saturdays of the month.

Richard Checel, AIA, Chair, Architecture for Health
Albert Roden, Correspondent
Robert Kain, AIA, Program Chair

Code Talk

Bicycle Spaces Required

Ordinance No. 167.409 requires employee bicycle parking spaces, showers and locker facilities in new commercial and industrial developments in C and M Zones and in buildings owned by the City of Los Angeles and used by the City for governmental purposes regardless of zone.

Bicycle parking spaces shall be provided at the rate of two percent of the number of automobile space required for any building, portion thereof or addition thereto, used for non-residential purposes which contain a floor area in excess of 10,000 square feet.

The minimum number of required automobile parking spaces may be reduced by the same number as bicycle spaces required. Each bicycle space shall be a minimum of two feet wide, six feet long, with a minimum of six feet of overhead clearance, a five feet wide access aisle and be separated from automobile parking spaces or aisles by a wall, fence or curb.

Office commercial, business and professional uses require: one shower for each gender per 50,000-150,000 square feet, two for each gender per 150,000-250,000 square feet, one additional shower per gender for each 100,000 square feet over 250,000 square feet.

One locker facility shall be provided for each required bicycle parking space with access by either gender.

It is advisable to obtain a copy of the ordinances from the City Clerk's Office.

Rudolph V. De Chellis, FAIA
Co-Chair, Building Performance and Regulations Committee

Come To Catalina!

Historic Preservation Committee Tour

Celebrate Historic Preservation Week 1992 with the AIA Los Angeles historic Preservation Committee on a day trip, on May 16, to the city of Avalon on Santa Catalina Island. In addition to a walking tour through historic Avalon there will be visits to such architectural landmarks as the eclectic Art Deco/Moorish/Spanish-style Casino, completed 1929, and the Anglo-Colonial Revival style Inn on Mount Ada (formerly known as the Wrigley Mansion). The day will also include a walk through the exotic Wrigley Memorial and Botanical Garden, 1934, and a Casino theater screening of the 1922 version of "Robin Hood."

Tickets $70, AIA-members, $75, non-members. For tickets and more information call Timothy Brandt at (213) 469-2349.

Pacific Rim Architects Wanted

In 1994, the year LA/AIA celebrates its centennial, the National Convention will be held in Los Angeles. To complement the profession-oriented focus of the Convention, the AIA/LA Centennial Celebration Committee is planning a public-oriented Festival of Architecture.

Amongst many events planned for the festival - taking place March, from WestWeek, through June - is a series of exhibits about the LA link to the Pacific Rim. The Organizers, the International Practice Committee, would like to hear from Chapter members about projects (completed or on the boards) for Pacific Rim countries, or projects by Pacific Rim developers or architects in Los Angeles. If you have this information, or would like to help with the exhibit, please write to the International Practice Committee, at the Chapter Office.

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Front Cover: Close-up of FrankGehry's Bentwood furniture for Knoll International; Photograph by Jay Ahrend; computer creativity by Stuart Royalty.

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L.A. ARCHITECT

SOUR GRAPES OR ROTTEN PROCESS:

The County Hospitals Hearing

By Morris Newman

Architects erupted into public bickering at a Board of Supervisors hearing in late January, as competing teams accused officials of botching the selection process to choose teams to design three new county hospitals, including the mammoth replacement for L.A. County-USC Medical Center. Some unsuccessful teams attacked the selection process, their rival architects, and a consulting firm employed by the county health officials. One community representative even indulged in Japan-bashing in an apparent attempt to discredit one of the frontrunners. The hearing "was the worst experience of my professional life," said Ken Lee, principal of Lee Burkhart Liu; his firm is part of the Hellmuth Obata Kassabaum team, which is in first place for the design of County-USC. The architectural profession in Los Angeles was "damaged by the show that was put on in front of the board of supervisors," said Michael Hallmark, director of Ellerbe Becket.

The January 28 incident illustrates the high degree of competitiveness for public works and public projects in a time when commercial construction is at a virtual halt. The incident also highlights the frustrations architects face in an often complex and cloudy selection process. In this instance the stakes the stakes were particularly high because the three projects — County-USC, the East Valley hospital and the High Desert hospital in the Antelope Valley — comprise the largest construction project in county history, with $2.1 billion in costs and $110 million in fees. (The team of Anshen & Allen, Stone Marraccini Patterson and Langdon Wilson had earlier been approved to design the High Desert project.)

Much of the protest centered on the selection process, which departed from traditional county procedures. Typically, the county's Internal Services Division publishes a request for proposals and selects the shortlist of architects, aided by a standing Architectural Evaluation Board. In the case of the county hospitals, however, the county Health Services Division made the selections, aided by a consulting firm, Romigh Roger Rusk, whose task was to administer the selection process. The county Health Services Department issued requests for qualifications in July. After shortlisting the competitors in October, the selection committee visited the offices of the seven finalists, and inspected completed projects on site. Ellerbe's Hallmark described the eight-month selection process as "very thorough." In November, the selection committee recommended four finalists.

But, at a January 7 meeting of the Board of Supervisors, members of the losing teams appealed for a closer look at the selection process. The supervisors complied, asking the Internal Services Division to review the Health Services' selection process. At a January 28 hearing, the ISD presented its findings to the Supervisors; HOK-Lee Burkhart Liu were given top ranking. But Supervisor Chairman Deane Dana started the hearing by saying he would oppose any move to approve the selections because ISD had "tainted the process"

(continued P. 3, 3rd column)

Buena Vista Pumping Station, by Levin and Associates; photograph by Don Milici.

CIVIC ARCHITECTURE UNDER FIRE

Chances for quality public architecture are called into question by the public controversy surrounding Levin and Associates' recently completed DWP Buena Vista Pumping Station.

By Kenneth Bernstein, Associate Director, Urban Design Advisory Coalition

When a new work of civic architecture recently received rare press exposure on Channels 2, 4, 5, 7, 9, 11, and 13, the coverage had little to do with "experience, quality, and meaning" (Robert Harris, AIA, on purpose of a civic project) and more to do with political grandstanding.

Levin and Associates' design for DWP's Buena Vista Pumping Station in Elysian Park created a celebration of water, on the site of one of water pioneer William Mulholland's original pumping stations. Though designed in 1988 and lauded by officials at the City of Los Angeles and the DWP, the $100,000 price tag for design (within a multi-million dollar budget) became a high-profile political football during the recent debate over a DWP rate hike.

The controversy has served to undercut the recent work of the Cultural Affairs Commission to promote quality design of public projects. "It is very important for everyone to have a rich visual vocabulary," says Cultural Affairs Commissioner Elyse Grinstein. "The citizens of Los Angeles need to see good architecture so that they can form judgments of quality. The only way to create a constituency for good architecture is if good architects make individual civic projects of high quality."

Urban bureaucracies abound with obstacles to quality civic works. "Department heads don't necessarily have an aesthetic mindset," says architect Charles Kanner, a member of the Mayor's Design Advisory Panel (MDAP). "I'm not suggesting that function be sacrificed for design and aesthetics, but architecture can work within functionality and budget and come up with sensitive designs that enhance our lives." Kanner adds that the Cultural Affairs Commission is working actively to sensitize the city's departmental managers and middle managers to the citymaking possibilities inherent in their "functional" projects.

But even with the best efforts of Cultural Affairs, the DWP episode illustrates that without engaged architectural allies in the fight for catalytic civic projects, design will be trivialized. The lack of regular architecture and urban design criticism in this city's paper of record, the *Los Angeles Times*, virtually precludes nuanced press coverage. Unless the architectural community redoubles its vocal advocacy of civic architecture, future political sideshows may follow. And with the erosion of civic excellence, the fragile constituency for quality architecture could fragment even further.

USC Dean Search Stopped

The USC Graduate School of Architecture has called off its search for a new dean.

University officials said they halted the headhunting process, to allow USC's new president, Steven Sample, and the provost, Neil Pings, to review the university's financial position.

The surprised six finalists for the dean's position, shortlisted from 60 candidates, have been asked to wait indefinitely while the architecture school reconsiders its direction.

In order to achieve an administrative cutback across the board, USC officials are reviewing the comparatively high number of deans at the university. According to sources, one scenario under consideration is consolidation of the architecture program with another school, such as urban planning or fine arts.

Science School Competitors Kept In The Dark

The eleven Los Angeles architecture firms who last month submitted schemes for the Science Museum School Competition (see *L.A. Architect*, February) have still not heard the results, even though the judging took place several weeks ago. A public announcement cannot be released until both the School Board and the State have made their recommendation, for which a date has not yet been set.

FELLOWSHIPS ANNOUNCED

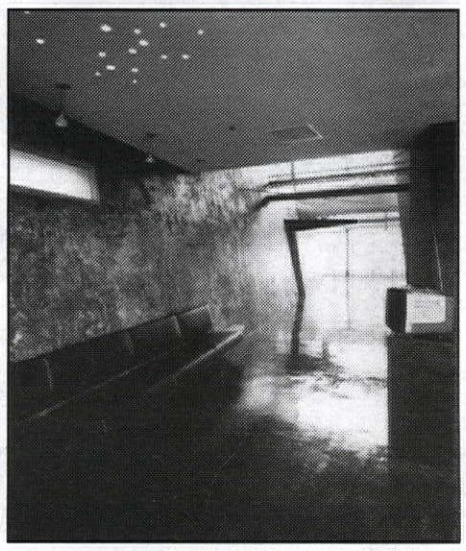
Eight Los Angeles architects have been admitted to the College of Fellows of the American Institute of Architects. The new fellows, who will receive their medals at the National Convention in Boston, in June, are:

Donald C. Axon, FAIA
Laurence Chaffin, Jr., FAIA
Wing T. Chao, FAIA
Marvin John Malecha, FAIA
Eric Owen Moss, FAIA
Virginia Ward Tanzmann, FAIA
Johannes Van Tilburg, FAIA
C. Gregory Walsh, FAIA

New Planning Director Approved

Los Angeles City Council has approved Con Howe, 42, as the city's new Planning Director. His appointment to the $145,000-a-year position is the culmination of national search to replace Ken Topping, who left the post more than a year ago. Howe, a graduate of Yale and M.I.T., had served the executive director of the New York City Planning Department, during the Koch administration; prior to that, he was head of the Manhattan Plannning Office.

During his stint as executive director, Howe worked on the controversial Times Square-Theater District project, concentrating on retaining theaters and stage-related businesses in the area. A former New York city official, who asked not to be named, described Howe as a competent administrator, but was critical of his role as a "team player" in the pro-growth Koch administration.

The former New Yorker faces the task of redefining the role of the planning department while motivating a staff described in one report as "demoralized." A July 1991 report prepared by Zucker Systems of San Diego described department "employee morale and productivity is at a dangerously low level." The report also finds "a weak management structure throughout the department. Problems include lack of clarity regarding purpose of the department and expectations of staff. "Generally, we found an over-politicized department focused on satisfying the Mayor and City Council rather than providing professional recommendations."

Recently completed interior of Virgin Records' offices in LA by Franklin D. Israel Design Associates; Photograph by Grant Mudford. See p.5 for more architects' interiors.